



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

beautiful compositions of Raffaele which adorn the walls of the Vatican.

A painter, M. Giulio Piatti, and the sculptor Emilio Santarelli, possessed for a long time designs which were always attributed to Raffaele, and which represented several of the figures—St. Peter with a knife in his hand, St. James the Less, and St. Andrew—the same in every particular as they appear in the fresco.

Upon these proofs, it has been generally concluded that "The Last Supper" of St. Onofre is the undoubted work of Raffaele. But, as we have presented our readers with the evidence in favour of its authenticity, it is but fair to represent the other side of the question.

An Italian writer, named Gargani, believed that he had discovered the author of the painting to be none other than Neri di Bici, on account of a manuscript, bearing date 1461, declaring that a picture of "The Last Supper" was painted on the walls of the refectory of St. Onofre by that artist. On further examination, however, it appears that there were two refectories, the old and the new, and that the one in which the fresco was discovered is certainly more modern than the other. Besides this, there is evidence of the other painting having been destroyed. But, if no other evidence existed but the painting itself, the grouping of the design, the style of the whole, the delicacy of finish, would be enough to prove that it was not painted at the period of Neri di Bici—there being a vast difference between pictures of 1461 and 1505. In the interval between those two epochs, painting made immense progress, and a complete revolution in art took place; and a more positive contrast can scarcely be imagined than exists between the productions of those two ages.

A celebrated German artist, having seen and greatly admired the picture, wrote to MM. Della Porta and Zotti, assuring them that he had no doubt of the authenticity of the painting; that the construction of the piece, the expression of the various faces, all pointed out Raffaele as their author. The objection urged on the ground of its not being mentioned in any of the catalogues of Raffaele's works was easily met by the fact, that many well-attested works of that master were omitted in these lists; that at the period when Raffaele must have executed this work, he was a young and comparatively unknown man; and that the silence of his biographers on this particular work was not to be taken into account.

A great deal of controversy was originated by the discovery of the picture; but at length the critics came to an almost unanimous conclusion that the painting was the work of the great Raffaele. However plain and simple the sketches may be, this fact is, we think, enough to warrant us in presenting our readers with the designs.

The picture was with great difficulty removed from the convent wall. It was sold to the Tuscan government for £13,000.

FINE ART EXHIBITION AT GENEVA.

The biennial exhibition of works of art at Geneva was established, some years ago, by a society of artists and amateurs, whose efforts to promote the study of the fine arts, and to encourage and reward those devoted to them, have caused the subject to be taken into the serious consideration of the government. Placed, as it is, amid the romantic scenery which has given birth to one of the most celebrated schools of landscape-painting, represented by such able artists as MM. Diday and Calame, Geneva, so famous for the intelligence and commercial activity of its citizens, promises to become one of the centres of art. In the sublime scenery of their fatherland, and no less in the heroic achievements of their forefathers, the artists of Switzerland have a fertile and, indeed, inexhaustible field for the exercise of their talents. Among the most promising artists of the Genevese school, we may enumerate M. Gleyre, the painter of that poetical composition, "The Night of Life," which has been so much admired in the Luxembourg Gallery; M. Lugardon, the interpreter of Swiss history; and Leopold Robert, one of the meditative school of landscape-painters, which had its best exponent in Ruysdael. But what has been wanting to Swiss art has been appreciation and encouragement, for

want of which the beautiful and the picturesque have to be pursued amid difficulties, and fame alone has rewarded the success that has been attained by self-denial. The times are past when such munificence was displayed as that of the senate of Basil, which offered Holbein an annual pension of 1,200 florins to induce him to fix his residence in his native town. Yet, with all these discouraging circumstances, we feel assured that, one day or another, the landscape school of Geneva will acquire renown; and, with this feeling, it was not without disappointment and regret that we walked through the saloon of the exhibition without observing a single picture by Calame—an artist too enthusiastic, and too truly Swiss in his nature, not to have contributed, with all the force of his genius, to the honour of his country.

M. Diday, however, has the honour of giving to the exhibition the *éclat* of his great talent and high reputation as a landscape-painter, by sending two pictures of the highest merit. "The Aar at Handeck" is a beautiful view, full of grandeur, and drawn with truthfulness and vigour. The foaming torrent bounds from rock to rock, and rushes angrily through the sombre valley; the dark branches of the tall pines are shaken and distorted by the wind; and the clouds, black and heavy, cast their shadows on the sides of the mountain. It is a grand picture, showing nature in a wild and stormy mood, and bears internal evidence of having been sketched on the spot, when dark clouds have rolled over the mountain, and the stream has been swelled by rain into a torrent. The other picture, "Lake Lemán," is of a character entirely different. In this the calmness and serenity of nature are depicted, and the artist has shown great ability in producing two pictures of such diverse character, and at the same time of so much truthfulness and beauty. It is a rich composition, drawn with equal freedom and vigour, and evincing a profound study of nature, and knowledge of her varied forms. The brushwood and wild plants growing on the borders of the lake are drawn with wonderful fidelity to nature. The colouring is clear, but somewhat deficient in warmth; otherwise it is a masterly composition.

Near these two pictures we perceive several landscapes by M. Saltzman, a young artist of Alsace, who has acquired in Italy, where he resided some time, a manner of composition and execution full of boldness and vigour. "A Souvenir of Provence," the best of the three pictures which he exhibits, is marked by those qualities in a high degree, and the clearness and harmony of the colouring deserve the praise which is freely bestowed. The composition is simple: a heath, a rocky bank, and some fine trees, form the landscape, which is animated by some figures evincing a taste for the antique, and drawn with the freedom and vigour which are characteristic of the whole design. The other two productions of this artist are of inferior merit, and have a reddishness of tone which gives them an unpleasant effect.

M. Humbert contributes to the exhibition a series of landscapes, with figures of animals, which do credit to himself and to the school to which he belongs. Lightness and beauty, truthfulness to nature, and splendour of colouring, are their characteristics. His skies are bright and clear, recalling those of Claude; his distances correct; and his animals richly coloured, and grouped in a picturesque and effective manner. His best picture represents "A Mountain Pasture," with a goat and several cows; it is of large dimensions, and characterised by all the qualities we have ascribed to him. The light clouds which sweep slowly across the sky, the cool misty air of early morning, and the glistening dew upon the herbage, are finely represented. The picture derives a grand effect from the transparency of the shadows; and nothing can be better than the grouping and colours of the cattle, by which the effect of contrast is obtained, without injury to the harmony of the composition. "A Landscape," with animals, is somewhat similar in design, and resembles it in the transparency of the veil of mist and the truthfulness to nature of the animals.

M. Thuiller, a distinguished landscape-painter, contributes a grand view of the "Lake of Aunney." This picture has a pleasing effect at first sight, but on a more attentive view, the spectator is struck by a peculiarity in the treatment of the sky. It is possible that the scene represented, may, in certain conditions of the atmosphere, present a similar aspect, but its representation evinces a want of taste on the part of the artist. The effect produced is

far from good; and the figures and animals, moreover, are executed with reprehensible negligence.

M. Albert Lugardon, a young Genevese artist, in his "Carman of Verrier," has made his *début* as a painter of animals, in which class he is fairly entitled to a place in the first rank, by the vigour and truthfulness of his delineations. The subject is a simple one: one of the hardy and adventurous carmen of Verrier, near Geneva, is leading down a very steep path two oxen attached to a loaded stone-car, used to convey stone from the quarry. The chained wheel, the attitudes of the oxen and of the man, who looks anxiously down the steep path before him, show the difficulties and dangers of the descent. In the background, a man is seen at work with a pick-axe, and masses of rock rise on both sides. The same artist exhibits several other pictures of animals, all displaying the same truthfulness and vigour.

The exhibition is particularly rich in landscapes, and few of them are without merit; but we are compelled to confine our notice to the best, and we must pass on to the painters of history and *genre*. We ought not, however, to pass over "A Torrent in the Upper Alps," by M. Castan, an agreeable picture, painted with great care.

The historical pictures are comparatively few in number, and none of them display a high order of talent. M. Ülman exhibits a scene from "The Martyrs," of Chateaubriand—"Velleda and Eudora," a picture harmonious in design and colouring, but with many defects. In the figure of Velleda there is a want of taste in the proportions, and the posture of Eudora has too much *nonchalance*; neither does the countenance sufficiently reflect the feelings that should be inspired by affection for Velleda.

In passing through the saloon, the attention of the spectator cannot fail to be arrested by a charming little composition of M. Gleyre; it is called "A Bacchante;" but the artist has used mythological forms to convey a moral. His conceptions are always happy, and in the present instance he is particularly so. The picture represents a beautiful female riding on a goat, which is led by a faun bearing a torch, while Cupid flies from her, covering his face with his hands. The meaning which is intended to be thus allegorically conveyed is, that when the fair sex suffer themselves to be carried away by bad passions, they repel love, and the better feelings of our nature lose their empire over their hearts. The idea is well carried out, and both in composition and execution, the picture merits the admiration it elicits. Another production of this artist, "Ruth the Moabite," though not without merit, is scarcely equal to the little circular composition we have described.

M. Favas exhibits a portrait of General Dufour, which is a striking likeness of that officer, but not remarkable as a work of art. Its defects in this respect, however, are amply compensated in the portrait of an old man, by the same artist—a vigorous and striking picture, deserving the highest encomiums. Before passing from portrait to *genre* painting, justice and gallantry alike require us to notice a beautiful portrait of a lady, executed in pastel, by Madame Archinard; and another by Mademoiselle Durand, a very tasteful and praiseworthy production.

M. Hébert is known here as the painter of several pictures, which may be described as holding an intermediate place between history and *genre*. He has in the exhibition "The Family of a Condottiero," one of those hardy soldiers of fortune who figure so conspicuously in the history of Italy during the middle ages; the composition of the picture is good, but in the article of colour it is very deficient. In the same category with M. Hébert we may place M. Gaudon, who exhibits a charming military scene; and M. Zuber Buhler, who has sent a picture called "First Education," which marks him as an artist of considerable promise.

"The Separation," by M. Kunkler, is a sweet and pleasing picture, representing a butcher offering to purchase of a peasant the pet sheep of his little daughter, who implores her father not to deprive her of her favourite. The innocent face of the child, full of solicitude and apprehension, is exquisite; and all that the picture requires to render it perfect is a little more vividness in the lights.

Among other pictures of this class, we must not forget "The Love of Study," one of several beautiful compositions by M. Paget; "The Indigent Family," by M. Grosclaude, a picture full of sentiment and interest; and "The Prisoner's Wife," a beautiful conception of M. Van Muyden, painted with extreme care. Nor must we pass over in silence the beautiful specimens of painting in enamel, which the watch and jewellery trade of Geneva has fostered and encouraged, and for which that city has become as famous as Lyons is for its fruit and flower painters. M. Baud exhibits a copy of "The Syrens" of M. Meun, of the highest finish; and his miniature portraits are remarkable for the truth and vigour displayed in their microscopic proportions. The beautiful landscape designs of MM. Delapleine, Fontanesi, and Prévost, attract attention by their fidelity to nature and delicacy of finish. The fine groups of fruit and flowers, done in water-colours by M. Lays, a Lyonnese artist, are also deserving of notice.

Sculpture forms a comparatively small portion of the exhibition, and there are only a few contributions which call for special notice. M. Dorcière exhibits three groups in marble: "Hagar and Ishmael," "Maternity," and "Confidence," in all of which the sentiment is good, and evinces considerable knowledge of human nature, and ability in representing the softer feelings of the heart. "A Bacchante," by M. Fitting, is conceived with taste; but designs of this kind do not appeal to the heart, like the productions of M. Dorcière, though the eye is gratified by their ideal beauty. Among a series of Swiss subjects in terra cotta, we observed "A Chamois Hunter," full of character, and executed in a very good style.

The Genevese exhibition has this year created considerable interest, both in and out of Switzerland; and its effect in promoting and encouraging the study of the fine arts cannot fail to be proportionately felt. Swiss artists need not leave their own country in search of the picturesque; on the shores of their own lakes, in the valleys which resound with the roar of the torrent, and in the passes of their mountains, they will always find both subjects and inspiration.

A PORTRAIT, BY LEONARDO DA VINCI.

THIS magnificent portrait hangs in the gallery appropriated to the works of the Italian masters in that unrivalled collection, the Louvre at Paris. Its beauty as a work of art is not seen at the first glance; it is a picture which requires to be surveyed with attention. It is not by the grandeur of the outlines, nor by the beauty of the colouring, nor by the elegance of the costume, that this head fixes the attention of the spectator. It is by the expression of deep thought which is read in those delicate features, and which Leonardo da Vinci, the greatest of the predecessors of Raffaele, was the first to excel in representing.

It is uncertain whether this portrait is that of Charles VIII. or of his successor, Louis XII. The artist did not take up his residence in France, at the invitation of Francis I., until 1515, and only survived the change of abode five years, during which he suffered almost continually from ill health. Both the monarchs,

whom it has been supposed this portrait may represent, visited Italy, but in the character of hostile invaders. Charles VIII. was at Florence, where Leonardo da Vinci then resided, in 1494, and at which period the artist may have painted his portrait. Charles died in 1498, and though his successor invaded Italy, in order to carry out his ambitious designs on the kingdom of Naples, it does not appear that he ever resided at Florence. Moreover, he was held in execration by the Italians, on account of the calamities which he brought upon their country, the horrors of the storming of Brescia, the cruel execution of Count Avogadro and his two sons for their patriotic resistance to the invader, and other atrocities. For all these reasons, it is much more probable that the portrait is that of Charles VIII. than of his cruel and ambitious successor.

Leonardo da Vinci may be regarded as the first painter who attempted to reconcile minute and elaborate finish with grandeur